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THE

ARCHETYPAL

CONSUMMATION.

BY

YOUNG AND RATHVON.

1845.

9-15-27

THE

ARCHETYPAL CONSUMMATION:

A SYSTEM OF

GARMENT DRAFTING,

Founded upon Practical Experience.

BY

YOUNG & RATHVON,

MASTER TAILORS.

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COLUMBIA, PA.

1845.

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FESTIVAL CONSUMMATION:

[illegible]

[illegible] DRAFTING,

[illegible]

YOUNG & RATHVON,

[illegible]

[illegible] PA.

[illegible]

YOUNG & RAGUON'S ARCHITECTURAL SCALE

A
B
C
D

Explanation of the Archetypal Scale or Square.

A.A. represents the upper side of the "long arm" and B.B. the upper side of the "short arm", C.C. represents the under side of the long arm and DD the under side of the short arm of the scale or square.

Let a square be made of wood with the upper side beveled towards the outer edge, and secured at the angle by a brass plate and brace; then trim the scale neatly and paste it upon the square as represented in the figure E.E. and F. size and varnish it, and when dry it will be ready for use. In using the scale you will proceed in the following manner; Whatever number of inches the 2nd shoulder measure draws, you will in all cases use that number on the scale in drafting, (except where a departure is necessary for variation) for example: if the 2nd shoulder measure is 26 inches, then, wherever it is marked on 1/8 a 1/6 a 1/4 a 1/3 a 1/2 or a * on the draft, you will use the number 26 of the 1/8's-1/6's-1/4's-1/3's-1/2's and *'s marked on the square, except as before stated, where the variations makes it necessary to use some other number, as explained in the "variations of forepart" page 9.

The under side of the square (long arm) is used for pantaloons, it is a division of the hip measure and to be used in manner as above, which is fully explained in the article on pantaloons on page 17.

PREFACE.

It is with the utmost diffidence in this age of improvement, when almost every day gives rise to something new in the arts and sciences, that the authors of this work take the liberty of presenting to their brethren of the trade in general, the results of their investigations, researches, and practical labors in the science of garment cutting. Nevertheless, after having given the subject that due amount of reflection which it requires, and resting under a firm conviction that much yet remains undeveloped connected with our beautiful science, they now appear before the public with the assurance of giving full satisfaction where its principles are strictly adhered to, a proattention given, and a fair trial made.

In presenting this work the authors do not aspire to an entire originality in all its details: they merely present it as a series of practical results, at which they have arrived after a combined experience of twenty years in the art and science of garment cutting. One important feature, however, they do claim as entirely original, inasmuch as it differs from any thing extant upon the subject, and is the foundation on which the superstructure is mainly built, namely: the SHOULDER PITCH. It is this that always has been and is the great desideratum with the trade. It has been found in many cases, that after the shoulder measures and other proof measures have been taken with all imaginable care and correctness, there has been an utter failure in producing the desired effect in the application thereof, inasmuch as no permanent 'starting point' could be established without first having the shoulder pitched to its proper place to suit the particular form of the customer;

and it is perfectly obvious to any experienced cutter that the garment may be cut in perfect accordance with the most correct measurement, and yet the result may involve him in disappointment, and frustrate all his anticipations.

Another new feature is the manner in which the skirt spring is obtained, that it may adapt itself to any form of forepart,—which will be detailed in its proper place in the body of the work.

The authors are aware that the objection of complication will be brought to bear against their system, and that something more simple and with fewer lines and measures would be more acceptable to the trade, but a long experience in the science of cutting has convinced them that it is not the simple thing that many flatter themselves it is, and that as there are almost as great a variety of forms as there are of countenances, therefore practical results are more to be depended upon than any general system—nevertheless it may claim simplicity as its chief merit.

With these remarks, and a desire to have its merits fairly tested, and in the hope that an impartial and candid fraternity will give it that consideration which they flatter themselves it so richly deserves, the "Archetypal Consummation" is here submitted to the trade by

THE AUTHORS.

add an inch or more to each of your shoulder measures, unless you should measure your customer over an over coat or bangup. For coats that button up close to the neck, after having taken the length of the lappel, you will place your right hand firmly against the point of its required length, and with the left hand pass the measure up along the front of breast to the required height of the neck, and deduct the overplus from the full length of the lappell, and note the ballance in your book. Proceed in the same manner for vests and roundabouts, that are required to be buttoned up close to the neck, and also take a measure around the neck for its width. All other measures, such as sleeve, breast, waist, &c., in the usual mode.

For vests, take the breast and waist, where there is no coat-measure taken, and refer to the graduated scale for the measure by which to cut it.

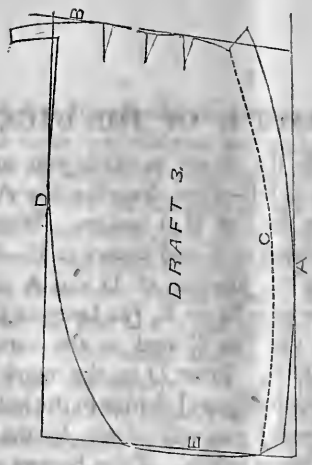
For pants the most important is the hip measure, as they are cut by a division of that measure—other measures in the usual manner.

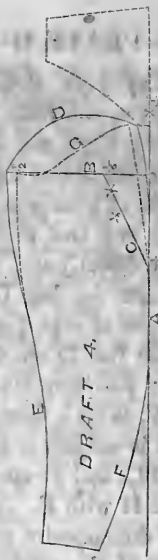
For linen, bombazine or any other material that requires a large seam, do not neglect to make a due allowance, as a garment cut too tight is always more liable to remain "on your hands" than one that is a trifle too large.

For drafting coats, in every instance you will draft by a division of the first and second shoulder measure.

Both sides of the customer should be measured, and if there is any difference that difference should be divided.

PLATE II.





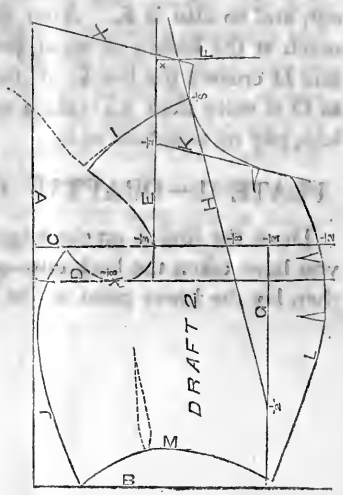


PLATE II—DRAFT I. OF THE BACK.

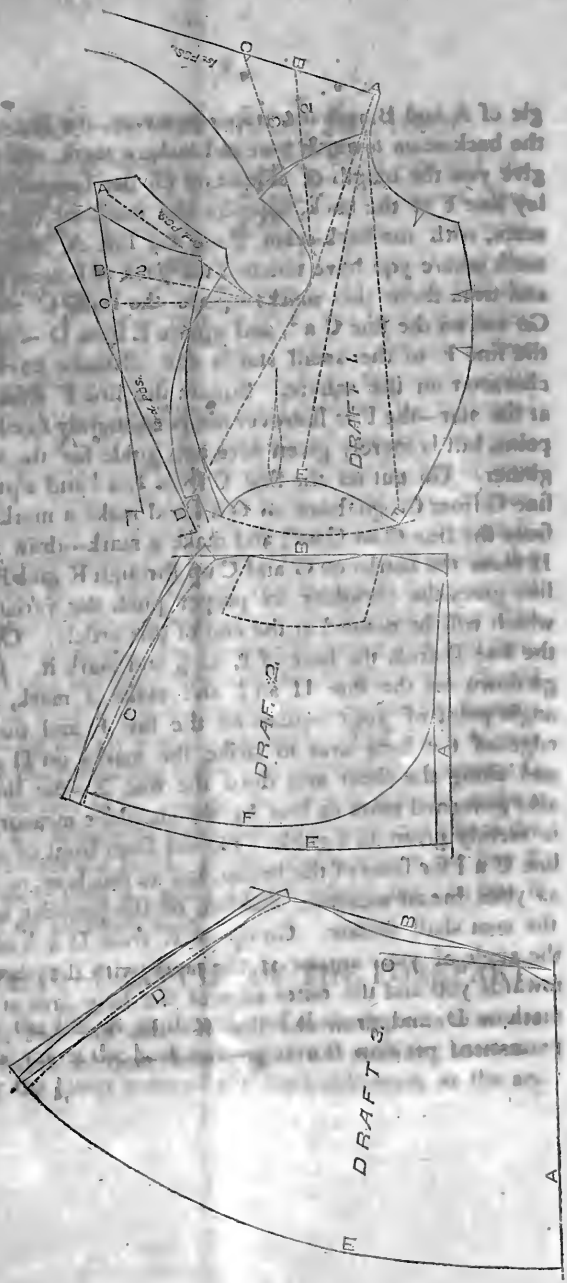
Lay your cloth with the crease towards you and the grain to run from right to left---then draw the line A close on the edge, and square the line B at bottom. With your measure obtain the distance to E and thence to D---lay the angle of your square at the junction of D and A and the long arm two inches or more in on E, [as fancy or fashion may direct,] and draw the line C and at the same time square the line D with it. From D to the mark at the bottom of scye [or C on the figure] thence to the hollow of waist [or D on the figure] you will obtain by the measures you have taken to these points. From bottom of scye to F, is an $\frac{1}{8}$, from F to G there is no permanent distance, but is subject at all times to taste or fashion. Square F, and G, and go out on F a $\frac{1}{8}$, and from this point square the line H with F. The width of the back will be governed by the measure which has been previously taken for that part of the garment. On the line D go out an $\frac{1}{8}$, and form the line I by a sweep or "crooked stick." The line E should be parallel with F and the width between the hip buttons governed by the style of the garment. The line J is governed by the prevailing fashion at the time the garment is cut, and so also is K. After the back is cut out, make a notch at the hollow of waist, bottom of scye, and where the line H crosses the line I: if the distance from the line F to D is more than a $\frac{1}{3}$ make a notch where the $\frac{1}{3}$ is, but if less, pay no attention to it.

PLATE II.—DRAFT II. OF THE FOREPART.

Draw the line A on the edge of cloth opposite to where you have taken the back out---square B with the bottom---then lay the lower point of the back side-seam at the an-

gle of A and B and the upper point on the line A, with the back-seam towards you and make a mark, and this will give you the length of side-seam for the forepart. Then lay line F of the back, opposite the mark for top of side-seam, with the back-seam along the line A, and make a mark where you have notched the back at bottom of scye, and from these two marks square the lines C and D:---Go out on the line C a $\frac{1}{3}$, and square E from D---from D on the line E to the small star is the distance having that character on the square. Square the line F from E line at the star---the F is however not permanently fixed at that point, but is merely given here as a guide for the new beginner. Go out on the line C from E a $\frac{1}{3}$ and square the line G from C---go down on G a $\frac{1}{2}$ and make a mark---go in from the line G on C an $\frac{1}{8}$ and make a mark---draw the line H from the marks on G and C up through K and F. This line gives the shoulder its proper pitch the variations of which will be noticed at the end of this article. Go in on the line D from the base of E an $\frac{1}{8}$, and mark it. From F go down on the line H an $\frac{1}{8}$, and make a mark, lay the angle point of your square on the line F and the outer edge of the long arm to strike the marks on H and D, and along the short arm draw the line X---the line X is also governed more or less by the shoulder measures and is merely given as a guide. Go out from front of scye on line C a $\frac{1}{2}$ for front of the breast, and as much more or less as your breast measure, fashion, or the peculiar style of the coat shall dictate. Go up on E from D a $\frac{1}{2}$, and lay the angle of your square at the mark with the short arm towards you and the outer edge of the long arm at the $\frac{1}{8}$ mark on D, and draw the line K: this line has also no permanent position, but is governed more or less by the

PLATE III.



prevailing customs of the day. After all these lines have been obtained lay your back with the upper point of the side-seam on the line C, the bottom of the back-seam at the angle of A and B, and the notch (where H crosses I on the back,) on the line A: lay the other back along the line X with the one point of the top on F and the other on H: form the front of scye as per draft: then apply the proof measures as shown on Plate III, draft I, as follows: From A around in front of scye to A; if it should be too long or too short, move the upper back to suit, always keeping on the line H: next from A to C or blade measure, which, should it require it, you will alter to suit the measure at blade point, and mark your side-seam so far as the first position will permit: then apply the 2nd and 3rd shoulder measures from B to B, and from C to C, and should it require it alter the shoulder point to suit the measures. Go in a $\frac{1}{4}$ of the waist measure from the line C and make a mark (Plate II, Draft II,) which will serve as a guide how far to draw the back in, in bringing it to the second position: before you move your back from the first position, you will form your scye; apply the scye measure and if necessary take some off of the shoulder point: the lower point from the lines D to C should be an $\frac{1}{8}$ of the neat scye measure. Apply your ballance measure and alter to suit if necessary: apply your hip, lappell, breast and waist measures. The best guide for a well ballanced lappell, is to sweep its length from the socket point A by the waist point of the forepart.

VARIATIONS OF FOREPART.

If the 1st shoulder measure should be larger or smaller than the 2nd, then go in the $\frac{1}{8}$ on the line C from G with the 1st shoulder measure instead of the 2nd. The

reason will be obvious at a glance, where the 1st shoulder measure is the largest, it shows the person to be straight with the head more thrown back, and consequently requires the shoulder to be pitched further back. On the contrary, if the 1st shoulder measure is the smallest, it shows the person to be somewhat stooped and the head more forward, and therefore requires the shoulder to be pitched forward; if the 3rd shoulder measure be very large in proportion to the others, it shows the person to be high shouldered, and therefore requires the shoulder point to be raised to suit the form; if on the contrary it be proportionally small, it indicates low shoulders, and consequently the shoulder point to be sunk.

If as has been remarked in the explanations of the back, the distance from the line E to D be more than a $\frac{1}{3}$ you will notch it on both sides, and place the notches instead of the top of the back, on the lines F and H: this will bring the gorge as much in front of the line H as the distance from E to D is more than a $\frac{1}{3}$: this rarely occurs, however, only where the person is very round shouldered or very long necked, when in either case it is highly necessary. For coats that button up apply the neck measure, and the measure in front of breast for heighth of neck as explained in the article on the mode of measurement.

All coats that are not wadded in the breast should be pitched a little further back in the shoulder.

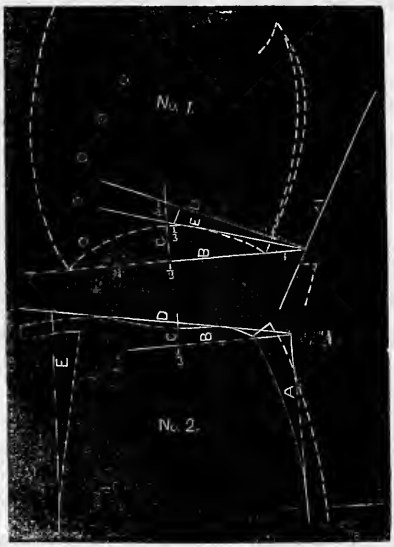
PLATE II—DRAFT III. OF THE SKIRT.

Before proceeding to draft you will first obtain the proper amount of spring that will be required for the particular form of the forepart---as the forepart has more influence over the spring of a skirt, than any customer can

have, whatever his shape may be. For example: if the front of the forepart be thrown down very low (as the present fashion favours) it requires less spring than if cut short in front and vice versa: therefore if your customer is of a straight form with a prominent chest you will naturally give him a long lappell: if on the other hand, his form is stooped and chest contracted a contrary course will be pursued and you will cut the lappell proportionably short—in either of which cases it is evident there could be no general spring given to suit all forms, and that some practical and self variable mode should be established that would adapt itself to every variety of forepart. First lay your back in a closing position with the forepart, with the back-seam towards you—that is the upper and lower points of side-seam of back and forepart together—then draw a line from the lappell point to the waist point and across the back; then lay the long arm of the square (lower side up) with the outer edge along the back-seam, with the character V, where the line you have drawn crosses the back-seam, and note the figure or fraction on the short arm of the square that forms a junction with line from lappell to waist point, and this will give you a proper key to the spring required, and you will then be ready to draft your skirt with some degree of certainty. Proceed as follows: draw the line A on the edge of cloth, and after having obtained the length required for the skirt make a mark, then lay character V (upper side) at the mark you have made, with the edge of the long arm of the square on line A and strike the angle B on the short arm of the square that corresponds in number, to the one you have previously taken on the under side, whilst the forepart and back were in a closing position: the line E should be parallel or nearly so, with B; C is formed by a curved rule or otherwise—the form of the skirt is governed by the pre-

vailing customs of the day: the top of line C is about three inches in from the line A, but when the lappell and waist points are cut long as in the present fashion, the top of the skirt should be formed as is represented on the drafts of skirts: the V's may be taken out of the top of skirt, or not at the option of the cutter, but if not taken out they require more fullness to sewed in.

ANOTHER MODE OF DRAFTING A SKIRT.



Lay the back and forepart in a closing position, as represented in the above cut No. 1; let the back-seam be line A: draw the line B touching the waist and lappell points; go out on B a $\frac{1}{3}$ and square the line C from B line; go up on C a $\frac{1}{4}$ and draw the line D; then square the line E from the line A and go out on it a $\frac{1}{3}$, and whatever the difference

is, at that distance, between the lines D and E; note it down and it will be the required spring of the skirt.

APPLICATION.

Draw line A as represented in the cut No. 2; square B from A: go in on B a $\frac{1}{3}$ and square C: go up on C the difference you have obtained as directed in No. 1, and draw the line D. In all other respects form the skirt as directed in another part of the work on skirts. The same principle can be applied to the coatee skirt.

PLATE II—DRAFT IV. OF THE SLEEVE.

Draw the line A on the edge of the cloth, then apply your measure from sleeve-hand to elbow, and from thence up on the line A the full length of the sleeve, (back included) and make a mark; from mark go down a $\frac{1}{3}$ to the small star, and from thence a $\frac{1}{4}$ to the base of the line B; square B with A; then lay your back on as represented on the plate and obtain the starting point for the line D; go out on the line B a $\frac{1}{6}$ and down on A a $\frac{1}{3}$, draw the line C from the $\frac{1}{3}$ on A to the $\frac{1}{6}$ on B, and go up on C a $\frac{1}{3}$ to the small star---this will form a pivot to sweep the line D from line A to line E, which is half the seye measure across on B; if you cannot reach the distance with the sweep for the line D, then sweep as much of it as you can reach and form the front by your eye, giving it a gentle curve so as to intersect the curve of the under-sleeve; the under-sleeve should be cut as represented on the draft, taking care that the line G should not come, or at least very little below the line B; the upper sleeve should be drawn in on the under-sleeve as much in the front arm-seam as the back arm-seam—and in order not to require too much fullness, the upper sleeve should be hooked in as represented; the general appearance or shape will be governed by fancy or fashion.

REMARKS.

As it is almost impossible for an author to be as clearly understood, or to convey as correct an idea of what he intends, in writing, as he can by oral teaching—therefore, the foregoing will necessarily be interspersed with some imperfections. Nevertheless, by a proper attention on the part of the pupil—a frequent recurrence to the drafts, and the exercise of a moderate share of taste and judgment—a common intellect will be enabled to obtain a sufficient knowledge of the system, to convince him of its intrinsic value, and of the correctness of its general principles.

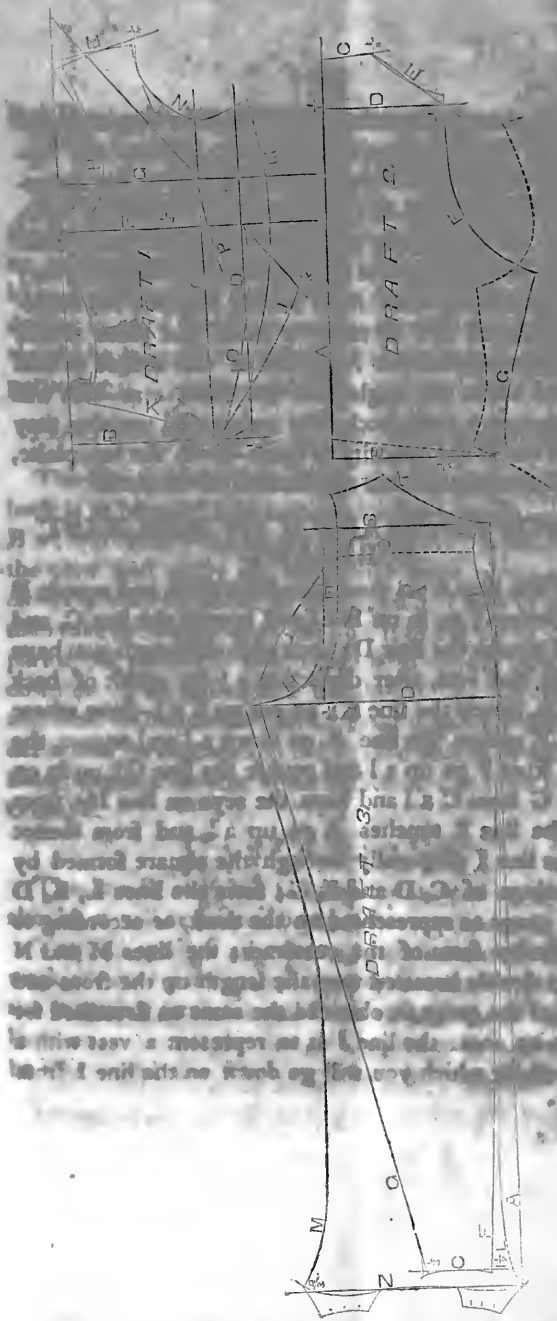
PLATE III—DRAFT II. OF THE COATEE, OR BUSINESS SKIRT.

You will obtain the spring for this skirt the same as described for a dress coat, but the application is somewhat different. First draw the line A on the edge of the cloth, and after having obtained the length, square the line B from A for the top of skirt: then measure across on B the distance you require, including fullness, and strike the angle C, in the same manner that you do the angle B in draft 3, plate II, from the lines E and F, and also the top, front, and plaite of skirt as represented in the draft, or according to the existing style at cutting.

PLATE III—DRAFT III. FROCK OR OVER-COAT SKIRT.

Draw line A on the edge of the cloth, obtain the length of the skirt and square the line C: lay the angle point of the square at the base of the line C, and strike the angle B five degrees on the short arm of the square, more or less, as the case may require; if the customer is of an erect form with prominent buttocks, he will require a higher

PLATE IV.



angle than one of a contrary form---measure across on the line B the distance required including fullness and lappells: the line D is an angle which is left to the discretion of the cutter, and is governed more or less by style, however, lest the young beginner should not have sufficient faith in his own taste or judgment, the following may be an assistance to him: After having obtained the required distance on line B make a mark, and place where the $\frac{1}{3}$'s commence on the long arm of the square to said mark, and strike the angle I on the short arm---this will give you a very tasty frock-skirt spring, and one that may be relied on; in the majority of cases---form the top, plaite, and bottom of the skirt as represented on the draft.

PLATE IV—DRAFT I. OF THE VEST FOREPART.

Draw the line A on the edge of the cloth and square B for the bottom; go in on B a $\frac{1}{2}$ and square the line C, and an $\frac{1}{8}$ and square the line D: then with the length you have taken for the vest, after deducting a $\frac{1}{6}$ for width of back at the top, sweep the line E; go out on E a $\frac{1}{4}$---from where the line E strikes the line A, go down a $\frac{1}{2}$ and square the line F; from F go up a $\frac{1}{6}$ and square the line G; go in on the line G from C a $\frac{1}{3}$ and form the scye on line H; from where the line E touches A go up a $\frac{1}{4}$, and from thence draw the line I diagonally through the square formed by the crossings of C, D and F, G; form the lines L, K, D and the gorge as represented on the draft, or according to the particular form of the customer; the lines M and N are for a double breasted vest; the length up the front and the size of the gorge, is obtained the same as described for a button-up coat: the line J is to represent a vest with a heavy roll for which you will go down on the line I from

line D a $\frac{1}{4}$; the line P represents a vest without a roll.

VARIATIONS.

If the customer is stooped or high shouldered, then raise the line E and pitch the shoulder more forward as represented on the draft; and if he be large around the waist in proportion to the breast, then the line L should not be drawn in so much as represented, and also the line O should be brought more forward at the bottom, to suit the particular degree of corpulency.

PLATE IV—DRAFT II. OF THE VEST BACK.

The line A is the fold of the material out of which the back is to be cut; B is squared for the bottom: go out on B a $\frac{1}{3}$ and make a mark; lay the forepart as represented on the plate and apply the breast and waist measures neat, allowing only as much as the seam and turn in require: then take the length from the $\frac{1}{3}$ on B to the top of the forepart upper point, and sweep the line C: go out on C a $\frac{1}{6}$: go down on A a $\frac{1}{6}$ and square the line D: go out on D a $\frac{1}{3}$, and from thence to the $\frac{1}{6}$ on C, draw a line for the shoulder seam: having marked the top and bottom of side-seam, allow as much as you deem sufficient, and form the lines G and F.

VARIATIONS.

The line E, as in the forepart, for stooped or prominent shoulders will require to be raised as represented on draft.

Vests as well as all other garments treated of in this work, are cut by the second shoulder measure. But where the customer is measured for a vest alone, or should he have no coat on at the time, a simple breast measure may be taken, and the following table consulted, which will

give the corresponding shoulder measure to it, and by which the garment must be drafted in all cases.

Breast Measures.	Corresp'ding Shoulder Meas.
20	15
21	$15\frac{3}{4}$
22	$16\frac{1}{2}$
23	$17\frac{1}{4}$
24	18
25	$18\frac{3}{4}$
26	$19\frac{1}{2}$
27	$20\frac{1}{4}$
28	21
29	$21\frac{3}{4}$
30	$22\frac{1}{2}$
31	$23\frac{1}{4}$
32	24
33	$24\frac{3}{4}$
34	$25\frac{1}{2}$
35	$26\frac{1}{4}$
36	27
37	$27\frac{3}{4}$
38	$28\frac{1}{2}$
39	$29\frac{1}{4}$
40	30
41	$30\frac{3}{4}$
42	$31\frac{1}{2}$
43	$32\frac{1}{4}$
44	33
45	$33\frac{3}{4}$
46	$34\frac{1}{2}$
47	$35\frac{1}{4}$

PLATE IV—DRAFT III. OF PANTALOONS.

A is the edge of the cloth: B is squared for the top: go from line B down on A to within an inch or less of the full length of the pants, and square the line C: go up the

length of crotch (as much less as you have deducted from the full length) and square the line D: go out on D a $\frac{1}{4}$ of the hip measure, and also a $\frac{1}{3}$ of the same measure which you will find on the long arm of the square underwise: square the line E from D: go in on an imaginary or dotted line O the $\frac{1}{4}$ of the waist measure, and form the lines I and H; draw the line F about an inch and a half in from the line A at the bottom; go in on line according to your measure (say about a $\frac{1}{3}$ of the bottom measure) draw the line G from the $\frac{1}{3}$ on D to the $\frac{1}{3}$ on C, and from the bottom of forepart as per draft: lay your forepart on the cloth out of which you intend to cut the hindpart; draw the line N about an inch or less below the line C of forepart: go out on line N $\frac{2}{3}$ of the bottom measure: draw the line M about an inch outside of line G of the forepart at top and from the bottom, as represented on draft; and, also, the lines J and K.

VARIATIONS.

The above is for pants with a slash. If, however, you desire pants with a whole fall, or plaited pants, then let the line O represent the top, and for the latter omit the line I, and if necessary add some in width at the top yet: for gaiter bottoms let the foreparts be something less than a third wide at the bottom, and the hindparts something more than $\frac{2}{3}$ wide, and shape them accordingly: for straight pants or those that are shaped to the leg, draw a line at the knee and form them accordingly to measure.

Those of the craft who may prefer Scott's scales will strike a $\frac{1}{4}$ for line E of hip measure, and $\frac{2}{3}$ and one 24th for distance across crotch; and Ward's or Mahan's scale, will require those who may use them, to go sixteen portions to line E of hip measure, and $6\frac{1}{2}$ portions more for distance across crotch.

PLATE V.

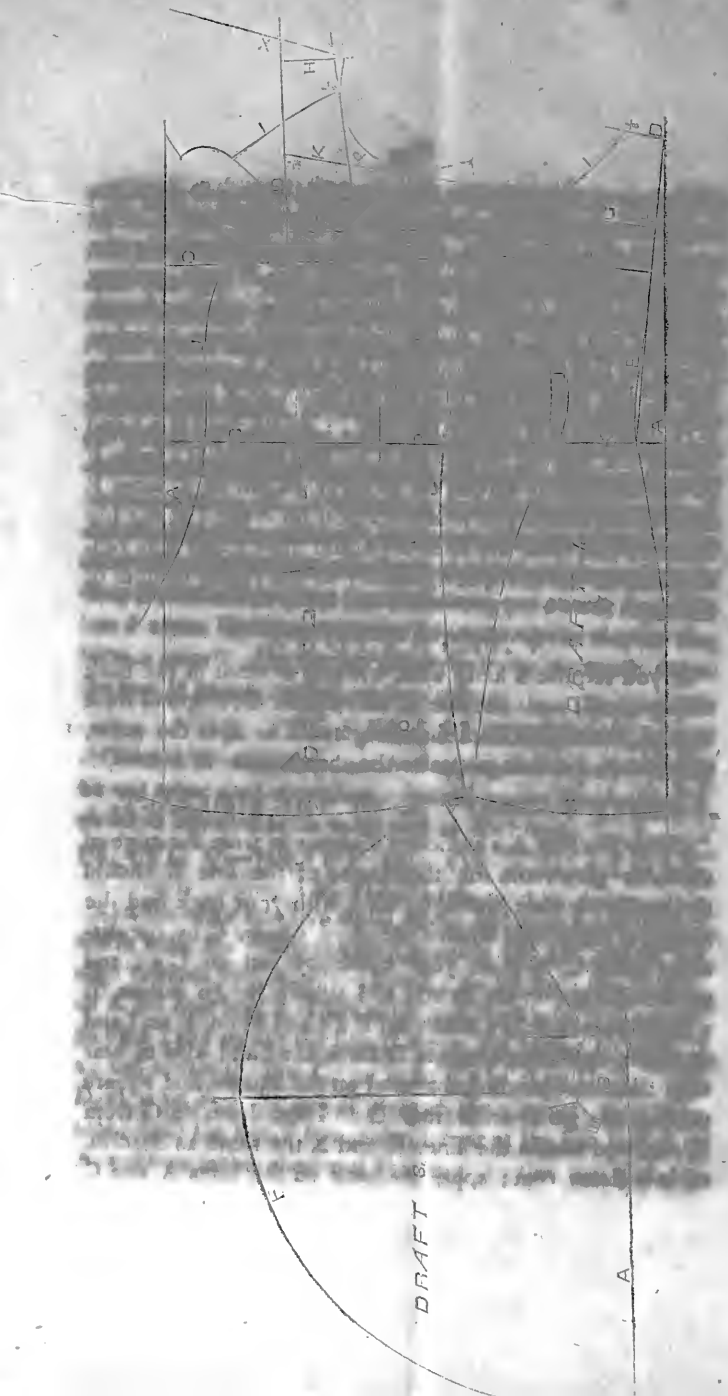


PLATE V—DRAFT I. OF THE SACK, (BACK.)

Draw the line A on the crease of cloth; obtain the length of the garment, and sweep the line B by it, making the pivot about 3 inches out on line D: obtain the length of waist and angle the line C: go in on C about 2 inches [more or less according to style] and from thence draw the line E, and square the line D: go down on E the depth of scye measure and square the line F: go up from F a $\frac{1}{6}$ and square the line G: go out on F a $\frac{1}{3}$ and square H: from F go out on F an $\frac{1}{8}$: go out on D an $\frac{1}{8}$: go out on C from E the $\frac{1}{6}$ of the neat waist measure: and on B the $\frac{1}{6}$ of the hip measure and form the back scye, and lines I and J as represented on the draft, or agreeably to the ruling custom of the day.

VARIATIONS.

If you require a loose sack without a seam in the back then you will omit the line E, and square D, F and G from A, and shrink the back in along the line A at the waist, and stretch J a little opposite the shrinking.

PLATE V—DRAFT II. OF THE FOREPART.

Draw the line A a sufficient distance in from the edge of cloth to give room for the bottom of the line J, should the goods be wide enough; then with your back find the length of skirt and square B: then square C by the distance from C to F on your back: go out on C a $\frac{1}{3}$ and square D: go up on D an $\frac{1}{8}$ and square E: go out on E a $\frac{1}{3}$ and square F: go down on F a $\frac{1}{2}$ and in on E an $\frac{1}{8}$ and draw the line G; go up on D from C a $\frac{1}{2}$ and also to star with the corresponding character on the square, and square the line H; go in on C from D an $\frac{1}{8}$ and down on G from H an $\frac{1}{8}$ and obtain the lines K and X the same as described in a dress coat; apply the back on the lines A and C

and apply the proof measure, and on X the same as described for dress coat, with the exception that you will follow the directions given in the forepart of this work in regard to overcoats and sacks; and, also, the ballance measure should not be drawn in neat but from 2 to 3, 4 and even 5 inches should be added to that measure in some cases, according to the particular style in which the garment may be desired; for a close sack a fish should be taken out of each forepart as represented: go out on E from D a $\frac{1}{2}$ and if the garment is single-breasted add the necessary quantity outside of it: apply the neck measure for length and heighth as described, and form line I and P: if on the contrary you desire a double-breasted sack then add something more in front of breast and form the line O, or if you wish, cut the lappells off as represented; form the line J agreeably to measure, and spring out the skirt at the bottom according to the desired style of the garment: form the line M as represented on the draft.

OF THE SACK SLEEVE.

Observe the same direction in drafting the sleeve of sack as for any other coat, excepting a due allowance for drawing it on when intended to be worn over another coat.

PLATE V—DRAFT III. OF THE CLOAK, OR MANTLE.

Cut the cloth into two equal pieces, and open it out the full width with the grains running towards the left, and on the edge towards you draw the line A: go up from the bottom on A the neat length of the cloak and mark; from the mark go up a $\frac{1}{6}$ and square the line B across the cloth: go from B a $\frac{1}{4}$ and square the line C: go in on B a $\frac{1}{4}$ and on C a $\frac{1}{6}$; angle D, at what over the size or style of the garment shall indicate; draft the line F two inches longer at the line B than at A, and four inches shorter at D than at A; this will give the

cloak its proper length over the shoulder, (which takes up about two inches) and in front, which would otherwise droop too much; form the gorge or line E as represented on the draft and take out the gores as marked, which will give the mantle a better hitch on the shoulders, and cause it to remain in its place, even when it is not clasped or tied.

Capes for cloaks, surtouts, over-coats, &c., may be cut by the same draft, with the following variations: go up from length to line B an $\frac{1}{8}$; and from thence to C a $\frac{1}{8}$; go in on B a $\frac{1}{8}$, and on C an $\frac{1}{8}$; give the cape any fullness you desire and form the gorge accordingly.

In drafting a cloak as in a sack you will draft by the second shoulder measure taken loose, or an inch added to the neat measure; take a gorge measure and apply it, which will give you the precise amount to be taken out at the gores.

CONCLUSION.

The authors cannot dismiss the subject without making a few general remarks in conclusion, on the indispensible necessity of a proper exercise of taste and judgment in making as well as in drafting and cutting garments. If a coat even should be well and 'tastily' cut, itoften happens through the inexperience or want of a sufficient artistical knowledge on the part of the maker, that the garment is totally spoiled; and the very effect for which the cutter so long and so laboriously toiled, has been utterly destroyed, and himself subjected to the most intense disappointment, and wounded sensibility. An old gentleman of the trade in the city of Baltimore used to remark:—"When I look at my coats after they are cut out, they make me laugh, but when they are brought in made up, they make me cry," and there is not the least doubt but that he had just cause to weep over such a wanton spoilation of broad cloth. Even a bad cut coat may be improved very

much in appearance by a 'tasty' maker, and it is no excuse for him to say "the coat was cut a buzzard, therefore I made it up a buzzard," because making a coat and cutting one, are two different things, for there are certain effects that are produced in making alone, which no cutting can reach; and, therefore, it is of the first importance that the maker should have a thorough knowledge of his department of the business, that he may be the better enabled to understand fully the intentions of his "Crook," which in the end will certainly redound to his own credit and will ultimately advance his own best interests. This result can only be brought about by requiring apprentices to the business to serve a reasonable length of time to it, which would also prevent in a great measure the dissipated and licentious habits so prevalent among our trade. As we remarked in our preface Tailoring is not the easy thing that it is generally "cracked up to be"—(to use a vulgar phrase;) and, therefore, those who adopt it as their profession and avocation, should be actuated by the proper spirit, and be ambitious to excel in it, as it is one that has decided advantages over many others; moreover, the business is becoming every day more complicated, and it would seem necessarily so, as it is the only means by which the craft can compete with the host of "rag-shops" that are springing up like mushrooms, and exercise a ruinous influence on the trade, throughout the length and breadth of our land. No apprentice should be taken for a less period than five years, but in many instances a longer period is absolutely necessary. This period is comparatively a short one, in connection with a man's lifetime, or the influence it is calculated to have over him in future years. When he first goes to the trade, he is as helpless as a child just emerged into existence, and therefore it requires months and sometimes years before he can offer the least

compensation to his master for the pains and anxieties and mortifications he has incurred on his account. And when at length he does become free, he can "cast his bark upon the Ocean" with some kind of confidence, and with the assurance that he will not "strike a bar and bilge" the very first "port" he attempts to "enter." Many young men come out of their apprenticeships with scarcely knowledge sufficient to construct a wagon cover, and of course most egregiously ignorant of the business, and yet their employers are, in a manner, compelled to give them employment, because to pursue a different course would be to reflect upon themselves and upon all the work they had previously made; and, therefore, in a sort of charity to the feelings of another, these things are continued at the daily sacrifice and laceration of your own. On the other hand it often happens that an active, intelligent and persevering boy is put under a stupid, dissipated and worthless master; in such a case we would say "break the bonds that bind two unwilling hearts together," for it is better---nay the best thing that can be done for both master and man.

These things adhered to many evils will be obviated, a millenium in the science of Tailoring will have commenced, and our trade assume that rank in society for which it was by nature and "Nature's God" intended.

Hoping that the foregoing hints may be taken in that spirit of kindness and good intention by which alone they were dictated, and with a lively interest in the welfare of the legitimate trade in general, we very respectfully subscribe ourselves your fellow tradesmen and

Humble Servants,

THE AUTHORS.

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